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PHOEBE DAVIES.



The Matinee Girl enjoyed a unique experience a week or two ago when she attended a dinner given by the Thirteen Club at the Mills Hotel.

Citizen George Francis Train presided and introduced all the different cranks—Clark Bell, Mickey Finn, Throckmorton, the recitationist, Colonel Mann, of *Town Topics*, and a score of others, who were forced by the presiding officer to mount their chairs while addressing the diners.

Every man who spoke dilated on the beauty of the fact that the Mills Hotel was a temperance hotel—and that the dinner cost only 13 cents.

It was a good 13-cent dinner, I will admit; but it seemed unlucky to me that they hadn't chosen to have a \$13 dinner instead. It would have carried out the idea just as well, and it would have been so much better.

Among the regrets that were read was one from Ella Wheeler Wilcox. "Somehow," she wrote, "I can never get over my unconquerable superstition regarding the number 13."

But I think myself that the poetess was superstitious about the dinner—I know I was after it was all over.

There was one pretty thing about it, and that was that there were roses and violets at every woman's place. I looked at mine and thought sadly to myself: "If one could only dine on these instead of the 13-cent dinner."

And yet, as I have said, it was a good 13-cent dinner, and there were lots of folks there who ate it without an apparent struggle and drank cold, microby water as a beverage and made speeches about the beauties of temperance. There was a false ring about them, though, and especially about Mickey Finn's speech.

The fad of banjo-music for dancing has become a most pronounced one during the last month or two, and no one welcomes the innovation more than your friend the Matinee Girl.

I think the Hungarian Band, so-called, has become one of the greatest musical chestnuts of the age. Hungarian music played by the real gypsy bands is one of the most delightful things to listen to in the world.

But think of the various organizations that have been sprung upon the public as Hungarian bands within the last year or two. Every Bleeker Street table d'hôte had one; a Harlem market that caters to its patrons on Saturdays with music boasted its Hungarian Band. All you needed was a half dozen musicians—Dutch, Irish, or any old thing—to put them in uniforms with a lot of gold braid; and, lo! you had a Hungarian Band!

I understand that Mr. Boldt, of the Waldorf, contemplates having a banjo quartette play during dinner at his new hotel annex. Then, indeed, we may look forward to the spectacle of society doing "stunts" in the big dining-room.

For I understand that at all the private dinners where banjo-music has enlivened the company it has been the proper thing for the guests to rise between the courses and indulge in a sketchy little waltz or a two-step, and some of them have even broken into song and led choruses while astonished waiters placed dishes upon the table and endeavored to curb their natural desire to execute a few fancy steps themselves.

I think myself that a butler waltzing in with a bottle of wine in one hand and a corkscrew in the other and a waiter doing a two-step as he entered with clean plates would be an innovation that would be appreciated by the "smart set."

The patriotic enthusiasm that has been shown in all the theatres of the country when the orchestras have chosen to play national airs and soul-stirring war songs has been one of the best evidences of the fervor and devotion which Americans feel toward their flag and their country from San Francisco to the Gulf of Mexico.

At the American Theatre, one young woman rose from her seat in the orchestra on one evening and, waving an American flag, started the audience and led them in singing the "Star Spangled Banner" until the house rang with the hymn, which ended in repeated cheers.

Whatever may be the result of the investigations at present going on in reference to the ghastly tragedy of the *Maine*, there is not the least bit of doubt that American men and women are as ready to stand by their colors as they were in the days of '76.

Down at Washington during the week just past there have been conventions of Revolutionary Dames, Daughters of the Revolution—everything in fact but Queen Lavina Dempsey and her crown.

There have been elections and receptions and teas *ad libitum* among this collection of what may be termed the blue blooded crowd of femininity in the country.

And Queen Lavina—where, oh! where is she?

Have you heard the story which is told about one of the doormen at the Astoria on that fateful night when Queen Lavina was crowned? He was a new doorman taken on for the occasion, and he was an Irishman.

The band began to play. The procession moved. The carriages drew up, the guests entered, and stood in two curtesying rows while the Queen advanced.

At the first door there was a fanfare of trum-

pets and a herald (really a doorman) shouted: "Make way for the Koegnia!" or something that sounded like that.

It was very impressive. Another doorway—another herald—another shout—"Make way for the Koegnia!"

Third doorway—third herald (who happens to be the new Irishman). He is very much rattled by all the shouting; he doesn't know what they are saying, but he resolves to do himself proud.

He glances at the slip of paper handed him and opening the doorway bawls: "Lave in L. Dimpsy!"

The Columbia College boys have been distinguishing themselves again by their performance of the burlesque *Vanity Fair*, which they have been doing at the Berkely Lyceum.

It is a clever little skit and was acted with all the vim and go that distinguishes the Columbia productions. I think that the dramatic club of this college outdistances all other college organizations of the kind in the merit of their burlesques.

And they have turned out some remarkably clever fellows, both in literary and dramatic fields. Guy Wetmore Caryll, who used to write the librettos of some of the most successful of the burlesques, is now a poet of reputation. If I am not mistaken James K. Hackett used to sing and dance with *The Strangers*, and there are a number of others who have made their names well known in different fields since their college days.

The present generation of players among the Columbia boys seems quite up to the standard of the burlesquers of the past. One of the cleverest of the men who are distinguished in the dramatic field of Columbia is H. Hjalmer Boyesen 3d. He was not, however, in *The Vanity Fair* production.

One of the bewitchingly impossible telephone girls who caper about on the Casino stage nightly has just come into a fortune of \$125,000 through the death of an aunt in Toledo.

The girl is Jane English, and is tall, blonde, and beautiful. It must be said in all credit to Jane that she seems the same.

THE MATINEE GIRL.

MODJESKA'S NEW YORK DEBUT AS CAMILLE

Madame Modjeska's recent matinee revival of *Camille*, at the Fifth Avenue Theatre, recalled a performance in January, 1878, when she first played the part in New York, and at the Fifth Avenue Theatre. The cast then was:

| | |
|-------------------|----------------------|
| Camille | Madame Modjeska |
| Madame Prudence | Mrs. Louise Eldridge |
| Olympe | Edith Blanche |
| Michette | Annie Edmondson |
| Maxine | Isabel Thorne |
| Armand Duval | William Burroughs |
| Count de Verville | Thomas Whiffen |
| Mons. Duval | C. W. Condit |
| Gaston | Felix Morris |
| Gustave | A. Roberts |
| Arthur | Mr. McKimney |
| Manager | Mr. Mavon |

Madame Modjeska played *Camille* for five weeks to crowded houses, and she was the favorite of the season.

E. S. WILLARD'S SUCCESS IN THE SOUTH.

E. S. Willard's first visit to the South has been in the nature of a triumph for the famous English actor. At Nashville and at Memphis he played to large and enthusiastic houses, and the press and public of those cities were unstinted in their praise of his artistic work. At New Orleans, his first appearance on Monday evening as Cyrus Binkham, in *The Middleman*, was greeted by a large house, and he received three curtain calls after the second act, four after the fifth scene, and two after the final curtain. The *Picayune* said: "The large audience present saw the best actor and the best company New Orleans had welcomed for years."

IMPROVEMENTS AT THE MANHATTAN.

Brady and Ziegfeld, the new lessees of the Manhattan Theatre, have contracted for important and costly improvements. The seating arrangements will be readjusted to secure greater comfort, new carpets are to be laid, the front of the house is to be beautified, and the whole interior redecorated on the lines of an out-of-town playhouse which has been much discussed and admired by artists. The success of *Way Down East* was never in doubt after the first week, and it is attracting such crowds that its prosperity for months to come is unquestioned.

NEW THEATRE FOR KNOXVILLE.

There is to be a new theatre in Knoxville, Tenn., which will run in competition with Staub's Theatre. Plans have been prepared for a fine opera house to cost \$100,000. It will be built on the block fronting Clinch and Prince Streets. The theatre will occupy about one-fourth of the block; the rest of the property will be devoted to offices. There will be an arcade and open court. The theatre is to be handsomely appointed in every detail. R. T. McCarter, of Philadelphia, is the capitalist. J. B. Harrison will probably be the manager.

NAT. GOODWIN WEDS MAXINE ELLIOTT.

Nat. C. Goodwin and Maxine Elliott were married on Feb. 20, at Cleveland, Ohio. The only witnesses were Manager and Mrs. George Appleton, Gertrude Elliott and Manager F. A. Brobst, of the Hollenden Hotel. The ceremony was performed by the Rev. Dr. S. P. Sprecher, of the Third Presbyterian Church, Cleveland. Mrs. Goodwin, it is understood, will be a joint star with her husband next season in Nathan Hale and in *Madeline Lucet*, Ryley's new play, Richard Savage.

REFLECTIONS.

Sylvia Bidwell, who made a tour of the South under the management of Kieneman and Martell last season, afterward playing in stock twelve weeks at Louisville, Ky., with much success, and who is now leaving with Frederick Warde, will begin on April 4 a second Southern trip with her own company under management of A. H. Major, and business-management of A. V. Borchsenius.

Madge Nelson has closed with *The Operator* and has joined Sydney R. Ellis' *Darkest Russia*.

Louise Barron Buchanan, who recently underwent a severe operation upon her nose and throat, has entirely recovered and is able to resume her work.

Giles Shine and Frank McGlynn, of *Under the Red Robe*, while at Washington, D. C., Mr. Shine's home, were entertained at a reception by Senator and Mrs. Davis, and at the Navy Yard by Lieutenant Herbert Draper, U. S. N. Mary Hampton and Mr. Shine were invited to the President's reception to the Judiciary, which was postponed because of the *Maine* disaster.

Walter Jones will appear next week at the Fourteenth Street Theatre, in this city, as a star in *In Gay New York*.

A bill was introduced last week at Albany providing that one-half of the license fee of \$500 paid by New York city theatres shall be given to the Actors' Fund of America.

The New Orpheum Theatre, Denver, Col., closed under the management of C. F. Reynolds, A. W. Gilman, and Robert Ang. Hewlette, on Feb. 5, after an unsuccessful season of twenty weeks. Mr. Hewlette at once signed as advance manager for C. N. Bertram's *Pulse* of New York. Robert E. Bell and S. S. Simpson, who were members of the New Orpheum Stock company, have secured the lease and will conduct a stock company.

On March 3 a matinee will be given at the Garden Theatre in aid of the Fresh Air Fund of the Wayside Workers. The programme will include John Drew and Isabel Irving, in *Mrs. Hilary Begrets*; Elsie De Wolfe and D. H. Harkins, in scenes from *The School for Scandal*; Henry Miller, in scenes from *Heartsease*; Leo Stern, and Miss Macnichol.

A letter to *THE MIRROR* from Fulton, Mo., states that there is an unclaimed package, addressed to Harry Fitzgerald, care A. Night Mare company, in the express office at that place.

Clarence Montaine and Pauline Davidson were married at Chicago on Feb. 19.

Edwin P. Lewis joined A. Boy Wanted at Baltimore on Feb. 16 as musical director.

Corse Payton played week before last at Manchester, N. H., to the largest business ever known there, turning people away at two performances daily. A Sunday night concert made \$600 for the New Bedford strikers.

The betrothal of Blanche Hasleton and Sidney Irving has been announced. The wedding will occur in the summer.

The tour of the Brothers Royer in *Next Door* will begin on Sept. 12.

Ben B. Vernon has secured the rights of *The Strange Adventures of Miss Brown*, and, with a new company under management of Charles H. Pierson, will complete the season in the Northwest.

Victor Harvey has joined Mr. and Mrs. Edwin Milton Royle to play South Carolina Jim in *Captain Impudence* and to manage the stage.

Mark Bennett, the baritone, with *The Great Diamond Robbery*, has met with great success in his singing specialty. Among the songs scoring hits are "On the Banks of the Wabash," "Every Night There's a Light," "Story of a Broken Heart," and "Just Break the News to Mother."

E. E. Perry, late of *The Cotton King*, has joined Ethel Tucker for the remainder of the season.

George W. Monroe will continue his tour in *A Happy Little Home*.

The Los Angeles, Cal., Theatre issued a beautiful souvenir programme, compiled and edited by L. Behymer, press agent and treasurer of the house, in honor of the fifth return engagement of the Bostonians, Feb. 7-10.

Thomas W. Goodwin, of Secret Service, and Mary Perry Nunn, a non-professional of Baltimore, were married on Jan. 18 at Boston.

Mr. and Mrs. Garland Gaden played a special engagement last week in Brooklyn with George Wessels in *The Strangers of Paris*.

Nellee Reed, who had been seriously ill for some time, returned to the stage in Clyde Fitch's new play, *The Moth and the Flame*, recently produced by Herbert Kelcey and Effie Shannon at Philadelphia.

Louise Marcell has made an emphatic success as the Countess Karsicheff in *Darkest Russia* this season, the role formerly played by Louise Rial.

A young maiden of about eighteen years of age inquired recently at the box-office of the Columbia Theatre, Boston, for "two sentry seats in the belfry." She purchased two in the balcony centre.

Frank C. Bangs, the veteran actor, whose interesting reminiscences are appearing in *THE MIRROR*, will rehearse night classes in plays and teach day pupils privately. Mr. Bangs' studio is in the Sturtevant House.

Frederick Warde is playing the Northwest to a profitable business. In his association with Louis James and Madame Rhea next season he will play Joseph in *The School for Scandal*, *Macbeth* and *Iago*.

The Sisters of the Missionary Order of the Sacred Heart extend thanks to all who helped to make successful their recent benefit at the Fifth Avenue Theatre.



Rose Stuart, whose portrait appears above, is a prominent member of the Stuart Robson company now presenting *What Happened to Jones* at the Bijou Theatre. Miss Stuart was one of the cast seen in the original New York production of this successful farce last autumn, at the Manhattan Theatre, and her admirable work and charming presence have won for her much praise and many friends.

Clarence Edwin Holt and Edna Golden Brothers, both members of the Stuart Robson company, were married at New Orleans on Feb. 13.

Thomas W. Keene appeared at the Metropolitan Theatre last week, presenting a repertoire which included *Richard III.*, *Richelieu*, *Hamlet*, *Julius Caesar*, *Othello*, *Louis XI.*, and *The Merchant of Venice*. The supporting company is headed by Charles B. Hanford, who fills the dual positions of leading man and manager, and includes such well-known exponents of the legitimate and classic drama as Mrs. S. A. Baker, Lucia Moore, Mary Timmermann, Marie Droufnah, George Morton, Carl Ahrendt, Lawrence Lowell, John Milton, Arthur Stanford, and Paul G. Taylor. The present season has been a most prosperous one with Mr. Keene. His business has been very large, showing conclusively that the theatregoers want the legitimate, when it is interpreted by capable artists and adequately staged. Mr. Keene makes a production of each play in his repertoire.

Charlotte Behrens, who has been seriously ill, probably will not be able to reappear regularly with Robert Mantell's company during this season.

J. B. Sparrow has brought suit in Montreal for a dissolution of his partnership with H. R. Jacobs in the Theatre Royal and Queen's Theatre of that city.

Adelaide Herrmann lost her beautiful illusion, "The Spray of Life," in the fire at the Academy of Music, Atlantic City. She had leased it to a person who had failed to return it to New York, with the result that her loss is \$1,000, upon which there was no insurance.

The Columbia Theatre in Washington is prospering under Lockett and Dwyer's management.

John C. Freund announces that on Oct. 1 next he will begin the publication of a new journal to be entitled *Music, Art, and Drama*. For five years past Mr. Freund has been conducting *Music Trades*.

Hazel Melendez, who has been playing the title role in *The Girl from Frisco*, recently underwent an operation upon her throat, and is now resting in a very critical condition at her home in Chicago.

Louis Breser, of *The Darkest Russia* company, was tendered a reception by the members of the Thirteen Club at their rooms on Irving Place on Thursday evening, Feb. 17. A supper and dance followed.

Elsie de Tournay has written to say that the announcement of her marriage to her manager, E. G. Rinebaugh, is absolutely untrue.

The Herrmanns, Adelaide and Leon, played in Rochester last week. It was at Rochester that Madame Herrmann received the news of her mother's death, and it was there that Herrmann the Great gave his last performance, dying a few hours afterward.

Baby Welby is winning praise from press, audiences and managers for his charmingly natural performance of *Little Honore* in James A. Herne's play, *The Hearstone*, supporting Tony Farrell.

Clement A. Gority and Julia Gifford were married on Feb. 16 at Reading, Pa.

Jane English, of *The Telephone Girl*, is said to have inherited \$125,000.

Hoyt's Theatre next season will be directed by Charles Frohman in association with Hoyt and McKee, as the Garrick is now conducted, and its old name, the Madison Square Theatre, will be restored. The season, according to present announcement, will be opened by a light comedy or by a star, after which a new stock company will be put in for a season of original productions.

Frank Smithson and Herman Perlet are directing the rehearsals of *Monte Carlo* at the Herald Square Theatre.

Souvenirs will commemorate the tenth anniversary of the Broadway Theatre, at that house, on Thursday evening.

Business-Manager Thomas Shea, of the Empire Theatre, was compelled to rest for a few days last week, owing to a severe cold.

THE USHER.



The little Chinese tragedy, *The Cat and the Cherub*, is still running successfully in London. It was produced on Oct. 30 last at the Lyric Theatre, and later it was transferred to the Royalty, where its one hundredth London performance was celebrated on Feb. 18.

A company is touring the English provinces with Mr. Fernald's play, and it is also meeting with favor.

Arrangements have been made by Holbrook Blinn, who represents Messrs. Brady and Fernald abroad, for production of *The Cat and the Cherub* in French, at the Renaissance, in conjunction with a new play that Sarah Bernhardt is to produce there before the end of March.

A Mirror reader presents the statement in several of the daily papers' obituary notices of W. J. Scanlan that Bartley Campbell "discovered" Scanlan and gave him the first opportunity on the dramatic stage.

"On Sept. 15, 1879, Scanlan made his first break from variety," writes this correspondent. "He then appeared in a play called *O'Neill*, written for him by C. R. Clifford, at the National Theatre, Philadelphia. A week before he had declared that he would never go upon the variety stage again, and he kept his word.

"Scanlan was as successful in *O'Neill* as was possible, in the circumstances. He appealed to an audience that previously had known him only as an Irishman with a frowny make-up, 'Galway' whiskers, a red flannel shirt and a dinner pail. It was a little too sudden to expect them to receive him as a singing light comedy star. But he was spurred on to better things, with the results that every one knows."

Several managers have called attention to two errors in the Mirror Date Book issued last June, and covering this and next season. Under the head of "Holidays," Ash Wednesday is erroneously set down as falling on March 2, 1898, and on Feb. 23, 1899. This year Lent began on Feb. 23 and next year it will begin on Feb. 13.

As the Mirror Date Book is used universally by managers, these mistakes of the compiler are likely to mislead many whose personal knowledge of the church calendar may not be their strongest point.

One manager in a Western city had a curious experience in connection with one of these errors.

"Having implicit faith in the book," he writes, "I booked two attractions for Feb. 23 and 24, which we desired to play before Lent began. One of these was a lecturer, and as we guaranteed our Episcopal friends that we would have no lecture course during Lent, we were placed in a rather embarrassing position."

It would seem to us of the East, where lectures are a special form of entertainment particularly favored by Lenten observers, that this was a rather fortuitous mistake.

There is a probability that the Harbinger will permit Sunday theatricals in this State, will be reported favorably by the committee to which it has been referred, but there is little chance that it will pass the Legislature and none that it would meet the approval of the Governor if it should ever reach him.

Sunday performances are not wanted either by the dramatic profession or by the general public.

The *Manistee Advocate* possesses a dramatic critic whose reviews of performances in the local theatre are unique. The following extract from his criticism of a recent *Romeo and Juliet* representation by a visiting company will serve to indicate what delights are experienced habitually by his readers:

The Opera House was thronged with spectators last evening to witness the rendition of that beautiful drama, *Romeo and Juliet*. Mr. —, as Romeo, was a most excellent character, and throughout the whole play he betrayed much animation. While Miss —, as Juliet, seemed almost ethereal in her apparent youth and loveliness, and many were the praises bestowed upon her from the audience. Miss — and Miss —, as Lady Capulet and nurse to Juliet, respectively, acted their parts in a very commendable manner. Mercutio was par excellence in the manner in which he contributed the drooping and bon mot assigned him. Lazy Peter, with that phiz of all phiz-is-iz, reached the scene, and with all the grace his part allowed, he was only required to show himself to bring elat. Each and every member of the company are much deserving of encomium, and we feel it our duty to give each and every one special praise and commendation for the agreeable manner in which they performed the assigned manner. The costumes worn by this company are truly royal, and though you visit the theatre of larger cities you will not find anything more beautiful nor elaborate in design and texture.

The other day the clergymen of Denver held a meeting to discuss the subject of theatres and theatregoing. They read a number of recent criticisms from New York, Chicago, and Denver papers and from this testimony reached the conclusion that the theatre is not a commendable institution.

It was not to be supposed that the clerical enemies of the stage would allow the several nasty plays of the present season to pass without making capital out of them, for clergymen of this stamp are prejudiced and they are able to take only a one-sided view of the matter. They purposely turn away from the ascendant wholesomeness of the theatre, and fasten their attention upon the few conspicuous entertainments that disgrace and misrepresent it.

The Denver clergymen used the *Post* of that city as their local authority respecting the moral character of public amusements. Discussing their deliberations the *Post* afterward said:

"If a daily paper, in the spirit of kindly criticism, sees fit to condemn entertainments of a character not conducive to public morality and good taste, it does not follow that the stage in its entirety is to be abused or denounced. What

the *Post* objects to is the nastiness and indecency which occasionally creeps into the theatrical world. This paper also objects to the spirit of commercialism now prevalent in the direction and management of the American stage."

The profession and Mirror readers generally know whence and how "the nastiness and indecency" creeps into the theatre. It is meet and proper that responsibility for these developments shall be defined and clarified; it is unjust that censure should fall upon others than those that brazenly and deliberately exploit dramatic filth for purposes of gain.

A curious letter reached Bruce Whitney, the journalist and playwright, at Milwaukee, not long ago. It ran as follows:

Waukegan, Wis.,
Mr. Whitney:
I am full of the stuff that dramas are made of. I am almost insane with suppressed emotions! I am pregnant with a high pressure tragedy. The Devil's Play Ground. Do answer me by return mail. If I come to your house when may I come?

Address Mrs. Whitney:
Will you collaborate in all me God given wildness. My husband is worse than dead, but says I'd make a fine emotional actress. The frenzies I suffer would make a statue weep!
Do let me come and you write out my heart's blood. My eyes are failing. My life must not pass without making its impress on the age.

"We often read of such letters," says Mr. Whitney, "but I have always imagined they were the result of a fertile imagination. This one was all too real, as the writer afterward visited my office for the full purpose mentioned in her communication and I had no end of difficulty to get rid of her."

Warden Fallon of the Tombs testified last week in the case against a deputy charged with neglect of duty in permitting E. J. Ratcliffe, while a prisoner, to entertain friends convivially in the Warden's office.

"Who were these people?" asked the examiner.

"I was told they were theatrical people," answered Warden Fallon, promptly.

"What kind of people?"

"Theatrical!" repeated the witness, with emphasis.

Did the Warden intend to convey the idea that Ratcliffe's visitors were dramatic school students? His meaning was otherwise interpreted by the Commissioner, however.

Elizabeth Robbins is better known in England than here, although this is her native land.

In London Miss Robbins is the high priestess of the Ibsen cult, where she enjoys the influential journalistic support of the well-known critic, William Archer.

Miss Robbins is paying a short visit to New York, and she has arranged to give us a week of Ibsen at the Fifth Avenue, beginning next Monday. She will present *The Master Builder*, *Hedda Gabler*, and *A Doll's House*, in all of which she has won note on the other side.

A resolution was introduced at the last meeting of the Board of Aldermen asking that an ordinance be passed prohibiting the sale of the theatre tickets or tickets to any place of amusement on the sidewalk, under a penalty of \$50 for every violation. The resolution was referred to a committee and action upon it may be expected in due course.

Of course the curbstone speculators will fight such a measure tooth and nail, and as they have frequently been able to bring a strong "pull" to bear successfully in the past when threatened with legal extinction, it may be that this last effort to rid our highways of an intolerable nuisance will come to naught.

Simultaneously with the news of this aldermanic movement certain managers from whose box-offices the sidewalk sharks had no difficulty in procuring all the choice seats they require, announce that they are "opposed" to speculators.

The St. Louis Board of Health recently recommended that the local theatres should be systematically fumigated. The local managers resented this and announced that they would combine to defeat legislation making fumigation compulsory. They deliberated at a meeting and held that the idea was both impracticable and unnecessary.

During the fever scare in New Orleans last Autumn the theatres were disinfected daily by the formaldehyde system, and the effect of that precaution was to give confidence to such portion of the public as desired to visit the theatres while the outbreak lasted.

The Board of Health of St. Louis says: "The antiseptic theatre will be the popular amusement resort of the future. The fashion of expectorating on radiators is exceedingly common. The sputum dries and the microbes are wafted around and produce harmful results among persons with weak lungs or poor resisting power. Intelligent persons who know something about sanitation are disposed to stay away from the close, microbe-infected atmosphere of a crowded theatre, especially on Saturday night after a matinee. An antiseptic theatre would draw. People are learning the fact, already well known to the most enlightened of the medical profession, that death in dire forms lurks in places of habitual public assemblage. The world is growing wiser every day on the subject of public as well as private sanitation."

New York has the best ventilated and safest theatres in the world, and physicians have never traced the origin of physical disease to their doors.

It is not the theatres that require fumigation—it is the plays and performances in some of the theatres that urgently demand antiseptic treatment.

Mr. Daly has arranged with Mr. Knowles to occupy the Fifth Avenue Theatre for three months next season, to make some extra productions that he cannot accommodate in his own playhouse.

The first will be made at the conclusion of Joseph Jefferson's six weeks' engagement there on Nov. 21.

Mr. Daly's season at the Fifth Avenue does not indicate that he has become afflicted with Napoleonic ambitions. It means merely that one theatre will not furnish stage room for two plays at once and that this plan will prevent encroachments upon the regular season of Miss Behan and the stock company at the home theatre.

It was in the Fifth Avenue Theatre that stood on the site of the present house that many of Mr. Daly's greatest successes were made.

Henry Irving celebrated his sixtieth birthday on Feb. 6. He is in the zenith of his powers and there is no sign yet of their waning.

There seems to be an uncertainty whether

Irving will pay America a visit next season. Several months ago it was reported that he would probably make another tour of the United States, but so far as known no arrangements have been entered into for engagements. If Irving has changed his mind I venture to say it would not be difficult to guess the reason.

VIEWED FROM ON HIGH.

One of the most engrossing performances that the French nation has ever given for the benefit of the world reached its climax in the condemnation of Emile Zola to one year in prison. Though the French people are past masters in the stage-management of exciting and dramatic events, the Zola trial seems to have been the most theatrical exhibition of them all. To the Anglo-Saxon the proceedings of the French court seem a mere travesty of law, justice, and common sense. Yet what keen enjoyment did the Parisian populace find in the scenes enacted in the court room! They were far more thrilling than those of an Ambigu play.

Zola's motives do not seem to have been clear, even to his best friends. Zola's temperament is peculiarly theatrical, and his thirst for sensation and notoriety is well known. His strenuous efforts to gain an interview with the Pope are not forgotten, and his retaliation for the Pope's refusal to see him was certainly unworthy. The foreign correspondents, by their noisy and intemperate demonstrations in Zola's favor, greatly damaged his cause. Foreign commendation and approval in a case of this kind could only anger the French and make them instantly suspicious of the good faith of the persons concerned in Zola's defense.

A Frenchman of letters, when Zola's fame was at its height some ten years ago, contended that Zola lacked the sense of humor. This assertion was proved at the trial. In a frenzied outburst to the jury the novelist exclaimed that there were two ways of serving one's country, the soldier's and the writer's, and that he left to posterity the task of choosing between his works and those of General de Pellieux, whose remarks caused Zola's passionate statement. Zola's influence on French literature has been nefarious, and it is fervently to be hoped, for France's sake, that "Nana," "L'Assommoir," and "La Terre" will be forgotten when posterity sits in judgment of Zola. There is nothing encouraging, ennobling or beautiful in Zola's works. The deplorable fact is that his claim of giving a true and real picture of French life from the peasant up to the highest in the land has given foreigners the right to say that morality does not exist in France. Zola has rendered no service in that direction to his country; on the contrary, he has insulted and degraded it. His works do not deserve to live, and probably they will perish soon.

I am surprised that the few critics who assert that Camille and Magda are "fool" plays do not go further and say that every play produced in New York is gross, suggestive, and clumsy, with the exception of those presented by certain managers, needless to name. It is well to be thorough in everything, even in prejudice. But it is a sad state of affairs when a worthy exponent of important dramatic works, because he is persona non grata in quarters where several of our critics worship, for that reason should be abused and misrepresented for holding high conceptions of the drama and its influence.

Henry Miller is to be commended for his courage in administering a blow to one of the most absurd notions entertained by many of our managers—viz., the idea that stars and leading men and women ought never to play other than young parts, even when they are well past fifty. Mr. Miller has conclusively demonstrated the fallacy of this notion. He has achieved a distinct success in his new play without losing one jot of the public's interest. I often wonder how leading actors and actresses can endure the monotony of playing the regulation leading part year out and year in.

THE MAN IN THE GALLERY.

DUSE AT THE COMEDIE FRANCAISE.

An unparalleled event in the history of the Comédie Française is to take place at Reichenberg's farewell performance at the Française. Duse has been asked to appear for the benefit of the petite doyenne, the pet name bestowed on the gifted ingenu of the house of Molière. A mutual friend of Duse and Reichenberg suggested first the idea to Reichenberg of asking Duse's help. Reichenberg hesitated, but the friend insisted, with the result that Duse not only accepted the suggestion, but let the French actress select the play in which she was to appear. Reichenberg, after consulting her comrades, decided to ask Duse to play the last act of *Adrienne Lecouvreur*. This choice was most happy; the play belongs to the repertoire of the Française and cannot be played at any other theatre than the Française or on special occasions, such as benefits, by the artists of the Comédie Française. Mlle. Bartet, to whom the part of Adrienne belongs, in accordance with the strict and specific rules in force at the theatre, was delighted to relinquish her right to the part to Duse, for whom she professes an unbounded admiration. Duse's action is much commended, and the fact that she was asked to appear conclusively proves the hold she has taken on the Parisians. She will come from Italy to Paris expressly for the purpose.

NEW THEATRE FOR NEWPORT NEWS.

Contracts have been signed for the erection at Newport News, Va., of a new playhouse, to be completed by Oct. 1. The theatre will be owned by Judge B. F. Sims, of Newport News, and Winston Brothers, of Chicago, and will be managed by Thomas G. Leath, who now controls many theatres in the South. The house is to cost \$50,000, and is expected to be one of the handsomest and most thoroughly appointed theatres in Virginia. Work will be commenced at once.

It is also reported in Newport News that another new theatre is to be built at a cost of \$50,000, excavation on the property having begun. The report has not been confirmed.

AUGUSTIN DALY AT THE FIFTH AVENUE.

Arrangements were concluded last Thursday between Augustin Daly and Manager Edwin Knowles, of the Fifth Avenue Theatre, by which Mr. Daly will fill from twelve to twenty weeks' time at the theatre named next season, beginning in November. Mr. Daly has many plays that he wishes to produce, but for which he cannot give time at his own theatre. These will be presented at the Fifth Avenue.

PROFESSIONAL DOINGS.



Above is a picture of Erroll Dunbar as Mephisto.

C. Jay Williams has rejoined Humanity for the rest of the season.

May Irwin has placed the stage-management of *The Swell Miss Fitzwell* in the hands of Ned C. Wayburn. Miss Irwin will feature a new "rag time" song next season, written especially for her by her "rag time" pianist, Ned Wayburn and Stanley Whiting.

Ed. F. Galligan, business manager for Richards and Canfield, will manage the new pavilion at Lake Nippenicket, Taunton, Mass., next Summer.

George S. Lockwood, who was compelled to cancel his engagement with Charles Leonard Fletcher, owing to the sickness and death of his aunt, has returned to his home in Chicago.

Mabel Dixey has been transferred from *The Girl from Paris* to *The French Maid* by E. E. Rice.

Clara Everett scored last week a distinct success in the part of Mary Lavelot in *The Great Diamond Robbery*—a part she assumed at a moment's notice owing to illness in the company.

The roster of the Harvard Opera company, which opened at the Boston Zoo on Feb. 1, is as follows: Carrie Roma, Minnie Emmett, Mattie Reeves, Minnie Arling, Marie Radcliff, Jule Woods, Kitty Gordon, Beatrice Hammond, Fannie Goldie, Vera Harvey, Andrea Reid, Alva Howard, Helen Morris, Lottie Seymour, Jay C. Taylor, John E. Young, Tom Whyte, Adolphe Mayer, J. P. McSweeney, T. F. Macklin, Andrew Hanson, George Spratt, Leopold Lane, Eddie Kinsman, A. Adams, Robert Stanley, Charles Wagner, Carl Von Wegern, musical director; Robert Kane, manager. Business is excellent.

Annie Clarke Hanson closed her season of twenty weeks at Waverly, N. Y., Feb. 19. She will rest during Lent and about the middle of April will open in the vaudeville houses, appearing in *Honor Thy Father*, a one-act play by J. H. Shepard.

Corse Payton, through his New York representative, T. H. Winnest, purchased two private boxes at the Metropolitan Opera House for the *Maine* benefit last Sunday. Mr. Payton and associates jumping from Lowell, Mass., and back to Manchester, N. H., in order to attend the performance.

Lole Arnold Benton won a \$100 silver tea set and the cake at a cake walk given on Feb. 22 by the Arapahoe Wheel Club, Denver, Col.

The Peruchi-Beldeni Farce and Musical Comedy company, the Woodward-Warren Dramatic company, and the Carleton Sisters' International Vaudeville company have consolidated under the personal direction of Chelso D. Peruchi. The roster: Chelso D. Peruchi, H. Guy Woodward, Thomas P. Jackson, Edwin A. Davis, Cam Bailey, George Castleberry, Perry A. Morris, George W. Wright, James G. Morton, H. Z. Kinney, Master Don Peruchi, Ella Beldeni, Bessie Warren, Daisy Carleton, Hazel Carleton, Laura Carleton, Grace Stillwell, Gwynn Cushman, Grace Earle, Pearl Berry; Chelso D. Peruchi, sole proprietor and manager; Perry A. Morris, advance representative; Thomas P. Jackson, treasurer; H. Z. Kinney, musical director; James G. Morton, stage director; George Castleberry, electrician.

Kate Claxton's receipts last week at the Star Theatre were among the largest in the history of the house. The orchestra was put under the stage during several performances, and the enthusiasm with which *The Two Orphans* was received was most flattering.

Nat C. Goodwin has revived *The Gilded Fool*. He gave several performances of the play in Pittsburg, which proved that it still retains the public's interest.

Harry E. Feicht, manager of the Grand Opera House and Park Theatre at Dayton, spent a few days in New York last week. Mr. Feicht says that an erroneous idea prevails that the Grand Opera House will pass into other hands next season. The present lease does not expire until next June, at which time the beautiful new house that Dickson and Talbot are to control and Mr. Feicht to manage will be completed.

Eleanor Brodway, a talented young actress, has returned to New York from a season on the road.

"One Round of Pleasure has not been the great money winner it was expected to be, and it will be closed in about a week," says the *Columbus Ohio State Journal* of Feb. 20. Walter Jones, of this company, is to star in *In Gay New York*.

John B. Schoeffel was in town last week for a day. He has nearly completed his bookings for next season at the Tremont Theatre in Boston with the finest line of attractions that that theatre has yet presented. The present season has been highly prosperous for the Tremont, which has taken the leading place among the Hub theatres. The receipts during the week when the house was occupied recently by the Boston Cadets reached the enormous figure of \$37,000.

The Circus Girl closed last Saturday night. Its tour has not been profitable.

Esther Lyons gave her lecture on the Klondike at Carnegie Hall last night.

THE VAUDEVILLE STAGE

HER SPECIALTY IS COON SONGS.



JOSEPHINE GASMAN.

The policy of the Keith houses is a constant change of bill, and it is only when a performer or an act makes an exceptionally strong hit that they are kept for a second week. When a performer stays four weeks at one of the Keith theatres the fact deserves to be made a note of, as runs of this duration are few and far between. To Josephine Gasman, whose picture appears above, this distinction belongs. She is now in her fourth week as the soloist for the animated song sheet production at Keith's Union Square, and her success at every performance has been most emphatic. She was originally engaged for two weeks, and made such a good impression that she was immediately re-engaged for two weeks more. Before her success at the Union Square she appeared at the Bijou in Philadelphia, and at Keith's Boston Theatre, spending two weeks in each house, and meeting with the same appreciation which has been extended to her here.

Miss Gasman was born in San Francisco and made her debut at the California Theatre with Charles Arnold in Hans the Boatman. She continued to play child parts until she was about fifteen years of age. After that she played soubrette parts with several companies, making tours of the Pacific Coast. She also played a long season in Honolulu. She next joined the opera company at the Tivoli in San Francisco, and received her first real lessons in singing from May Yoh, who is now Lady Francis Hope. She played a new part every week while she was with the company, and made a special hit as Topsy in an operatic version of Uncle Tom's Cabin.

This turned her attention to coon songs, and she soon became known as an expert singer of rag time melodies. She came East in April, 1897, and made her first appearance at Hammerstein's Olympia. Since then she has made successful appearances at many prominent theatres and has made a reputation as a singer of coon songs second to none.

During a recent visit to Chicago Miss Gasman picked up a couple of little pickaninies and used them as a feature of her act. The little boy, Freddie, who is four years old, has the champion handy legs of the country, and it always made the audience yell when he simply walked across the stage. The children appeared at every performance with Miss Gasman up to Wednesday last, when they were stopped by the Gerry Society, much to her regret. Almost every night when the children came on, money was thrown on the stage, the amount on one occasion being over \$7.

Miss Gasman makes up with brown grease paint and wears her own hair. The result is a very lifelike imitation of the genuine coon. The songs she has made her biggest hits with are "Get Your Money's Worth," "Mammy's Little Pumpkin-Colored Coon," "Take Me Back, Babe" and "Enjoy Yourself."

THEATRES AND MUSIC HALLS.

Tony Pastor's.

An excellent bill is headed by Mrs. Annie Yeomans, who presents a local farce, assisted by M. J. Kearney. The other attractions are Francesca Redding, assisted by Carleton Macy, in A Forgotten Combination; Barney Fagan and Henrietta Byron in their sketch, An Idle Fancy; Al Fields and Belle Stewart, the new comedy duo, in a singing and talking sketch; Maad Raymond, soubrette; Woodward and Merrills, singers and dancers; John Le Clair, juggler; Maud McIntyre, comedienne; the Gramma, character artists; the Walsh Sisters, vocalists; McCloud and Melville, singers and dancers; Ferrell and Starck, comedy bicyclists; Barton and Ashley, comedy duo, and Kathrine Warren, balladist.

Keith's Union Square.

Lillian Burkhart is the star of the bill, and presents for the first time in New York Grant Stewart's fairy play, The Lady of the Rowan Tree. She is assisted by Caryl Wilbur. The other performers are Arthur and Jennie Dunn, comedy duo; Herbert Cawthorn and Susie Forrester in A Damage Suit; Bobby Gaylor, Irish comedian; Gus Williams, German comedian; Musical Dale, who is in his second week; T. J. Farron, comedian; Harrigan, tramp juggler; Gertie Cochran, child wonder; Armin and Wagner, operatic burlesquers; Robbins, trick bicyclist; the Newboys' Quintette, vocalists; Ernest Wilson and Lella McIntyre, vocal comedy duo; Mlle. Chester and her dog, Monsieur Nizarra, acrobat, and others.

Harlem Music Hall.

The programme is full of good features this week. On the list are Mark Murphy, Imogene Comer, Jones, Grant and Jones, Jules and Ella Garrison, Emmonds, Emerson and Emmonds, Charles H. Duncan, the Two Dromicos, the Three Mangoans, and Fred Russell.

Koster and Bial's.

The Rogers Brothers make their reappearance as vaudeville stars, and will probably remain here for a run. Burke and Andrus introduce their trained mule. The rest of the bill is the

same as before, and includes Charmion, the trapezist; Julie Mackey, contralto; the Avolcs, triple bar performers; Silvern and Emerie on the flying rings; the Picchini Sisters, acrobats; Delmore and Lee, ladder gymnasts; Charisse Agnew, soubrette, and De Bessell, clay modeler.

Pleasure Palace.

Minnie Seligman makes her first appearance at this house, presenting Gilbert's Comedy and Tragedy. Patrice is also seen here for the first time in her little play, A New Year's Dream. John W. Ransome, as "Crocker at the Club," is also a big feature. The other attractions are the biograph, Edward M. Faver and Edith Sinclair in a comedy sketch, Letta and Minnie, hand balancers, who make their American debut; the Blondella, society kids; Kelly and St. Clair, comedy duo; Kurkamp and Raymond, musical act; Cal Stewart, comedian; the Three Brothers Melrose, acrobats, and Mat Farnum, dancer.

Weber and Fields' Music Hall.

Pousse Cafe, the merry burlesque, is still the principal attraction, with Weber and Fields, Sam Bernard, Ross and Fenton, Peter F. Dalley, John T. Kelly, the Beaumont Sisters and others in the cast. Bessie Clayton remains in her dancing specialty. Mary Norman, the popular society caricaturist, is the feature of the olio, and Blockson and Burns appear in their grotesque comedy act.

Proctor's.

Cora Tanner makes her first appearance at this house, presenting Drifted Apart, supported by Louis F. Maasen. The first of the Maine plays is presented by Frank J. Keenan, assisted by Hugh Arnott and Anna Wilkes. It is called Uncle Sam and the Maine. The other attractions include Leonidas' cats and dogs, which remain for a second week; J. K. Emmet and Anna Mortland, in a new farce called A Lively Nerve Nourisher; La Petite Adelaide, dancer; the Five Whirlwinds, acrobats; Smith and Campbell, comedians; Hayes and Le Claire, duetists; Marie Heath, comedienne; three Rio Brothers, ring performers; the Two Leaders, musical artists; Ford Brothers, comedians; Wilbur Mack and Will West, comedians, and Goldin, comedy magician.

THE BURLESQUE HOUSES.

SAM T. JACK'S THEATRE.—The burlesque, The Model, is in its seventh week. Carrie Esler remains in the olio, with the Wilson Brothers, Sherman and Morrissey, Alice Gilmore, the Pantser Trio, and James Richmond Glenroy as newcomers.

MINER'S BOWERY.—Robbie's Bohemian Burlesquers have moved downtown for the week.

THE LONDON.—The Merry Maidens began a week's engagement last night.

MINER'S EIGHTH AVENUE.—The Broadway Burlesquers are at this house for a week.

THE OLYMPIC.—The Rents-Santley company have returned for a week in Harlem.

LAST WEEK'S HITS.

PROCTOR'S.—Minnie Seligman, for the third week of her engagement, presented a one-act version of Charmion. The adaptation was made by Michael Morton, who crowded all of the dramatic and sensational episodes into a space of half an hour. Miss Seligman put a good deal of fire and vim into her part, and expressed the varying emotions of the heroine with very good results. The kissing scene, in which Olga Netherole used to revel, was cut very short, as the "gods" manifested a tendency to giggle. Albert Gran was only fair as Don Jose. He was suffering from hoarseness, and this handicapped him considerably. Richard Ganthony, as Escamillo, was excellent, and Lester Wallace (grandson of the famous actor) was very bad in the part of Morales. Eleanor Allen and Rita O'Neil had very little to do, and did it very nicely. The supernumeraries, who all had their names on the programme, acted for all they were worth. The setting, showing the plaza del Toros, at Seville, was appropriate and pretty, and the light effects were well managed. The author attended to the staging of the piece, and did his work well. A. O. Duncan, the ventriloquist, introduced some timely references to the topics which are uppermost in everybody's mind, and scored a big hit. Barney Fagan and Henrietta Byron gagged for a while, and then introduced several changes of costume and some new coon songs, which were encored. Ray L. Boyce's character impersonations made their usual solid hit, and this versatile and intelligent performer was rewarded with plenty of applause. Sam, Kitty, and Little Clara Louise Morton presented their very pleasing song-and-dance specialty. Clara added a little rag-time music on the piano, which made a hit, and played the music for her parents' jig dance. Hall and Staley scored heavily with their funny burglary sketch, which is one of the best things of its kind now on the boards. Irene Franklin, calm and self-possessed as ever, sang several songs and told some little stories very well. Leonidas' cats and dogs made an immense hit, especially with the children. Frank Cushman was quite successful in his efforts to amuse. The Kins-Ners, Mary Arnotia, and Masus and Masette introduced acrobatic acts of various kinds. Swift and Chase were funny and musical at the same time. Carrie Fredericks, soubrette; Richards and Maitland, duetists, and Harris and Harlow, comedy duo, were also in the bill.

TONY PASTOR'S.—Beatrice Moreland, assisted by Charles M. Seay, produced a new sketch called A Game of Golf, written for her by George M. Cohan. The plot hinges upon the desire of a young woman to secure the bulk of her uncle's fortune by having the young man whom he has picked out for her refuse to marry her. A young clerk from her lawyer's office is mistaken for her would-be husband, and it is this misunderstanding that gives rise to the funny situations in the farce. The young lady is studying for the stage, and practices on a dummy which represents the villain. This dummy is very useful in helping on the fun. Miss Moreland looked very handsome in an exquisitely becoming dress, and made a decided hit as the anxious heiress and embryo tragedienne. Mr. Seay was fairly good as the law clerk. The sketch, on the whole, was pleasing, and is calculated to make a hit before any audience. John Kernell, bitthe as a lark, told stories old and new, and sang a song called "He'd Never Been There Before." Kernell always has lots of fun at the matinees here, as he has a chance to play his professional friends in the audience. W. T. Carleton sang "On the Banks of the Wash," "The Heart Bowed Down," and other songs in his usual artistic style, meeting with a very hearty reception.

George E. Austin and his very clever "supers" assistant made one of the biggest hits of the bill. The assistant's name ought to be printed in the programme. Wormwood's dogs, monkeys, and bears did some good tricks and some very ordinary ones. Lew Bloom and Jane Cooper presented their familiar tramp and farmer's wife sketch with success. Hyberta Pryma, who is said to be related to the President, was inclined to be very saucy. She wore a garter with little bells fastened to it on one leg and several pieces of jewelry pinned to her stocking. She sang "You Are a Daisy," with the assistance of a strong, healthy youth in the gallery. Sheffer and Blakely swallowed the pills and talked back at each other "in the same old way." Bob and Kitty Emmett, Foster and Lewis, Ray Ervine, Holmes and Waldron, and the McDonough Trio were also in the bill. Tony Pastor sang every evening as usual.

SAM T. JACK'S.—The oriental first part and the burlesque, The Model, were continued. In the former, Ada Downey presided, with George Beban and Montie Collins as endmen. In the burlesque, Carrie Thomas played capriciously the leading role, formerly enacted by Jennie Yeomans. Fatima danced to the usual applause, and Charles Banks, Robert Van Osten, Mike Nibbs, George Beban, Pansie Le Petrie, John Brace, Allie Vivian, Ray Vernon, Rita Carlisle, and Grace Warren scored their customary successes. In the olio, Collins and Wills, in their amusing sketch, and the acrobatic Stars of the East, held over. The new comers were Carrie Esler, who sang and danced her way into instant favor; Joe Hardman, whose monologue went well; Brannon and Williams in songs and talk; Ada Downey in ballads, and Doyle and West in a typical old-fashioned song-and-dance act. Gracie and Reynolds began an engagement on February 21, which was brought to a sad termination by A. Barron Gracie's sudden death, as recounted in another column. Business has been excellent.

PLEASURE PALACE.—Cora Tanner made her vaudeville debut, assisted by Louis F. Maasen, in Sir Charles Young's one-act play, Drifted Apart. Miss Tanner looked handsomer than ever, and made a fine impression with her excellent impersonation of the heroine of the pleasing little play. Mr. Maasen was admirable in every way, and Miss Tanner's plunge from drama to vaudeville was made under very happy auspices. Lydia Barry and George Felix were seen in their new sketch, which they did some weeks ago at Keith's. Mr. Felix's acrobatic work was as funny as usual, and Miss Barry's rich voice was heard to advantage in some popular songs. Will E. Deany scored a decided success in his repertoire of up-to-date songs. Beeson, Miles and Lulu were very funny in their sketch and did some good dancing. W. H. Windom and his colored assistants were frequently encored. Lewis and Elliott showed how dancing is done by the "upper ten and lower five" and won several laughs. T. Nelson Downs juggled fifty-cent pieces in a very adroit way and deceived the eyes of the most watchful of his audience. The Sa Vans did their acrobatic work very neatly. McBride and Goodrich told some new gags and danced very briskly. The Voujeurs did an eccentric comedy act, and the biograph displayed excellent pictures of the ill-fated Maine, taken before she sailed to Havana. George Fuller Golden made his usual three-ply hit with a good collection of "Casey" stories, and Morris' trained ponies made the children yell with delight.

KEITH'S UNION SQUARE.—Milton and Dollie Nobles presented Mr. Nobles' new farce, Why Walker Reformed, with great success. The piece is full of funny lines and situations, and the laughs were very frequent during its presentation. A full story of the plot was given when the farce was tried one afternoon a few weeks ago at Tony Pastor's, so it is only necessary to add that it made a big hit and placed the Nobles more firmly than ever in favor with the admirers of high-class vaudeville. John W. Ransome appeared in evening dress as Mr. Crocker at the Club. He had a number of new verses for his "Euler" song and told several new stories in his own peculiar way. Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, presented a new farce, called A Strange Baby. The piece was well received by the audience, who laughed heartily at the funny complications. The writers, Wilmer and Vincent, had evidently modeled the farce on Confusion, as the fun is based on the mixing of babies and the introduction of a pet pug dog to help out the mix up. Sidney Wilmer made the hit of the piece with his careless, offhand delivery of some very funny lines. Jessie Conthout made her reappearance and received a warm welcome. She has changed her material somewhat and her work went even better than usual. The good old Olympia Quartette went through their old drill and sang their old songs and made the same old hit. Musical Dale's sweet sounding bells and excellent accordion playing were highly appreciated. The smart work of Juan Calcedo on the wire won him plenty of applause. Nelson and Milledge made a first-class hit in their very funny farce, Glass Put In. Their travesty went especially well, and the lines and business brought the laughs out in big bunches. The animated song sheet continued its successful run. Josephine Gasman was still the soloist and her popularity does not seem to be on the wane. Her little pickaninny assistants were taken off by the Gerry Society on Wednesday last, but in spite of their absence her turn was warmly received. She sang "Get Yer Money's Worth," "Honey, You're Ma Lady Love," and "Enjoy Yourself," with the assistance of the big animated chorus, which sang well. Alfred Holt scored a hit with some good imitations with very original effects. Others who appeared were McMahon and King, John and Nellie Healy, Fred St. Onge, Ed J. Brown, Carpos Brothers, and Amy and La Van.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Crowded houses night after night is the story here, and the chances are that the bill will not need to be changed for the rest of the season. New lines are being constantly added by the comedians, and the girls seem to grow prettier as the weeks go by. Everybody about the place looks happy and prosperous. Last week's olio was headed by the Russell Brothers, whose servant girl sketch has become a classic. Montgomery and Stone made a hit with their original step dancing, and the two Abbacs did some good trick tumbling.

KOSTER AND BIAL'S.—Long runs seem to be the rule here. Several of the artists on last week's bill have been running along for months, and it is only necessary to say that they went through their acts with the same degree of success at each performance. Julie Mackey, Charmion, the Six Picchini Sisters, Delmore and Lee, Charisse Agnew, De Bessell, the Kurachina, Silvern and Emerie, and Raffin's monkeys continued on their successful careers. John C. Fox and Katie Allen were seen here for the first time in their funny farce, The Flat Next Door, which has been seen at several

A BRIGHT COMEDIAN.



LONEY HASKELL.

Some years ago, when George Francis Train gave a series of Sunday night lectures at what is now known as Sam T. Jack's Theatre, he brought out several talented children, who have since gained fame and distinction in the theatrical world. Edith Mason, who is the prima donna of the Castle Square Opera company, and Loney Haskell, whose picture heads this column, were prime favorites with Mr. Train's audiences. Everybody knew Loney, and one evening when he introduced a lifelike imitation of Mr. Train the audience simply went wild. Mr. Haskell has since then become quite a local celebrity as an author, coacher and entertainer, having written and produced successfully several burlesques and plays of unusual merit.

Mr. Haskell has confined his efforts as an entertainer principally to drawing rooms and clubs, and has been kept so busy in this field that only occasionally could he find time to make an occasional appearance in vaudeville. He has toured the Keith circuit several times with great success, and has made hits on many occasions at both of Proctor's houses. A short time ago he decided to use his full name of Loney Haskell, instead of simply "Loney," and under this title he has scored successes at Hyde and Bohman's, Brooklyn; Pike's, Cincinnati; over the Moore circuit, and in many other places.

Haskell is a popular fellow. He possesses sufficient ginger and magnetism to enable him to make friends in short order. He is an excellent dialectician and is very original. Some of the jokes he brought out long ago are now being used with great success by eminent comedians. He recently posed for the biograph in a series of facial expressions, and the pictures have attracted attention all over the world. He has a new act in preparation for next season, called The Drummer, and expects that it will make a decided hit, as it will be full of the best ideas his active brain can invent.

The new gag which is now going the rounds of the vaudeville houses about the New York Journal being bought by the Salvation Army to be used as a War Cry was originated by Mr. Haskell. It was used by Press Eldridge in his monologue at the big benefit for the Actors' Fund held at Koster and Bial's on February 20 and set the audience wild. Mr. Eldridge gave Mr. Haskell due credit when telling the gag, and in doing so he set an example which others would do well to follow.

other houses during the season. It was well received and the performers were liberally applauded. Burke and Andrus and their real live mule created lots of laughter, and the Avolcs presented an excellent horizontal bar act. Max Gabriel's orchestra played some catchy music.

HARLEM MUSIC HALL.—The Broadway Burlesquers were substituted for the usual house bill. Summer Nights, the first part, was full of popular songs and good specialties. In the olio were the Mitchell Sisters in a fair sister act, Gilbert and Goldie, who made much fun, though their material was old; the Dunbar Sisters, pleasing in songs and dances; McAvoy and May, whose act was a heavy scorer; the Two Judges, acrobats, and Annie Hart, who is the "real thing" when it comes to singing Bowery songs. A Paris Girl at Saratoga closed the bill, giving Dick Bernard opportunity for some fairly accurate imitations of his brother Sam. Marie Beaugarde was an attractive French girl, and the other members of the company did good work in the burlesque. Business, as usual, was large.

"COLLEGE WORDS."

The press agent of Koster and Bial's let himself out again last week. In his weekly budget of news concerning the stars at the music halls he referred to Charmion as "the lissome and languorous lady of the lingerie," and the dignified Charisse Agnew with the unique title of "the soulful little soubrette." The word "soulful" in connection with the little ladies who are addicted to short skirts, and hair of the same kind, is brand new, and deserving of more than passing notice. When the fact becomes generally known that a soubrette can really be "soulful," there is no telling what the fluffy haired little damsels will do. Some of them will probably give up staging coon songs and abandon the festive buck dance, and will insist on rolling their eyes while they sing songs about mother and rivers with banks and things. It is a great thing to be a press agent with a good command of what Sam Bernard calls "college words."

THE ITALIAN OF IT.

Phil Paulinetti is telling of a funny thing that happened on Union Square last week. He was talking to a friend of his, an Italian, who has not a very good command of the English language. Suddenly the son of sunny Italy said "excuse me, I gotta to run over dere to see Matrichio Galligaro." Paulinetti looked after him, and to his surprise saw the Italian stop to chat with Matt Gallagher the agent. "Matrichio Galligaro" was as near as the Italian could come to the pronunciation of Matt's good old Celtic name, and his friends are now eating

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

THE LATEST NOVELTY. THE LATEST NOVELTY

"THE MANNIKIN DANCE" AND EFFECT,

By Mr. MELVILLE STOLTZ

Produced at Koster & Bial's Music Hall week of Feb. 21, by

JOHN C. FOX AND KATIE ALLEN

—IN—

THE FLAT NEXT DOOR.

RECEIVED NIGHTLY WITH ROARS OF LAUGHTER AND APPLAUSE.

"The Mannikin Dance is positively the best novelty I have seen this year."—Mr. ALFRED E. AARONS, Mgr. Koster & Bial's.

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macaroni, in order to be able to address him by his new title.

VAUDEVILLE AT BLOOMINGDALE.

Several vaudeville artists, invited by H. A. Covell, went up to the Bloomingdale Asylum at White Plains on Friday last and helped to lighten the gloom which oppresses the inmates of that fine institution by giving a performance in the pretty hall of the Asylum. The guests were warmly welcomed by the doctors and officials of Bloomingdale, and after a good dinner they made ready to entertain their strange audience. After an overture by the Bloomingdale orchestra, Maurice Edmunds started the entertainment by telling some stories selected from the repertoire of Ransome, Golden, Eldridge, Dockstader and others. Some of the stories seemed to strike the patients as funny, while others fell with a dull, leaden thud. Marie Leslie, who looked very pretty in an octagon make-up, sang a ballad and some coon songs excellently and was applauded liberally. Hickman, the clay modeler, came next, and around the interest of the audience with his quick work. He made several faces, including one of Uncle Sam, which met with great approval. Nat Woodward and Carrie Merrilees produced their new sketch, written by Mr. Woodward, entitled Wanted a Dancing Master. It was followed with great interest, and laughs were frequent during the entire piece. Georgia Bryton, who is accustomed to wearing a male costume in her act, put on skirts for this occasion, and gave her fine imitation of Anna Held. Her second song "Young America," made a big hit, and she finished her turn with a parody on "A Hot Time in the Old Town To-night." Crane, the Irish magician, followed with some very smart tricks of sleight of hand, which pleased the patients exceedingly. He went down among the audience as magicians generally do, and mystified them with his egg bag trick. The programme closed with some excellent comedy juggling by George Melville, whose clown make-up and funny antics made him an especial favorite. Edwin Brill played the accompaniments splendidly. The day was exceedingly fine, and the trip was thoroughly enjoyed by every member of the party.

THE FUND BENEFIT A SUCCESS.

The big benefit given by the members of the vaudeville profession for the benefit of the Actors' Fund, which took place at Koster and Bial's on Sunday evening Feb. 20, was a huge success in every way. The house was packed with an enthusiastic throng, who applauded everything with a will, and made the actors and actresses who took part feel that they were well repaid for giving their services to this worthy cause. The amount realized was \$3,385.15, including subscriptions, and the members of the vaudeville branch of the profession should feel proud that their efforts met with such success. Among the extra contributions received was a check for \$50 from the Philadelphia Lodge of Elks.

Everybody who appeared made a big hit, so it would be unfair to pick out any one as deserving of special mention. The list of performers who took part is as follows: Irene Franklin, Alice J. Shaw and her twin daughters, the Beaumont Sisters, Kate Davis, William T. Carleton, Bobby Gaylor, Polk and Collins, Clara Morris, Press Eldridge, Edouard Remenyi, Lotie Collins, Witter Peabody, Anna Held, Rose and Fenton, Walter West, Minnie Poor, Sam Bernard, Julie Mackay, Ezra Kendall, and Lizzie B. Raymond.

The long programme closed with the singing of "My Coal Black Lady," by Lizzie B. Raymond, assisted by about forty vaudeville performers of prominence, whose services could not otherwise be utilized in the bill. Tony Pastor led the chorus, and they sang with a will. The various committees in charge of the affair deserve the greatest credit for the splendid manner in which everything was managed and for the magnificent financial result.

The Committee of Arrangements consisted of the Koster and Bial Company, F. F. Proctor, B. F. Keith, Alfred E. Aarons, Weber and Fields, Hurling and Seamon, W. A. Brady, James Donaldson, Hyde and Behman, J. Austin Fynes, George E. Wallen, Harry F. Brunelle, Samuel L. Tuck, with Tony Pastor as chairman and Frank G. Cotter as secretary.

The subscriptions were as follows: Edwin Vaney, \$5; Harry Sanderson, \$10; Philadelphia Lodge of Elks, \$50; Alleghany Lodge of Elks, per H. W. Williams, \$118.48 (10 per cent. of the receipts of their recent benefit); New York Lodge of Elks, \$25; J. E. Offner, \$5; George Castle, \$25; Reilly and Woods, \$25.

BLACK PATTI IN SAN FRANCISCO.

San Francisco has evidently gone wild over the Black Patti Troubadours. Reports received from that city indicate that this company have scored one of the biggest hits in the history of the California Theatre. They opened a two weeks' engagement on Feb. 6, and have been playing to standing room at every performance. Hundreds were turned away during the second week. Voelckel and Nolan secured releases and cancellations in cities following their San Francisco engagement, so as to permit of an extension of time at the California Theatre. Within forty-eight hours after the third week was announced nearly all the seats for the last seven performances were taken. The success of this company is noteworthy, because of the strong opposition at the other San Francisco playhouses during the period of their engagement. With The Bostonians at the Baldwin and What Happened to Jones at the Columbia, the success of the Troubadours seems more than emphatic. The entire transcontinental tour of this company has been one continuous series of successes. They hold the record for phe-

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nominal business in all cities between St. Paul and Portland for the current season. After their San Francisco engagement they tour the interior cities of California, and return East by way of Ogden, Salt Lake and Denver, playing return engagements at Chicago. The Troubadours will close their season at the Grand Opera House, New York, where they are booked for the week beginning May 30.

B. F. KEITH MAKES HIS APPOINTMENTS.

B. F. Keith has at last announced the names of the men he has selected to manage the Union Square Theatre. E. F. Albee, Mr. Keith's general manager, has assumed control of the house, with Samuel K. Hodgdon as resident manager, and E. Z. Gerald as assistant.

Mr. Hodgdon has been associated with Mr. Keith for the past ten years and is familiar with every detail of the business. He will continue to do the booking for the Boston house, as well as for the Union Square. Mr. Gerald was formerly at the Union Square, and left to take a confidential position with William R. Hearst, of the New York Journal. His taste lies in the theatrical line, however, and he decided to return to Mr. Keith's forces. Mr. Hodgdon made a neat speech before the curtain yesterday, announcing that the policy which has made the Keith houses so popular in the past would be adhered to and that everything possible would be done as usual to add to the pleasure and comfort of the patrons.

On account of lack of space, a statement from Mr. Keith in reference to the Union Square and its new managers is held over until next week.

BEATRICE MORELAND'S HIT.

Beatrice Moreland, one of our handsomest and best known leading ladies, made her first appearance in vaudeville last week at Tony Pastor's Theatre, and scored an instantaneous and emphatic hit. She appeared in a one-act sketch, entitled A Game of Golf, written especially for her by that bright young author, George M. Cohan, of the Four Cohans. Miss Moreland is to be congratulated upon having so excellent a vehicle in which to exploit her talents, as the piece is full of funny lines, and there is a roar of laughter from beginning to end. Miss Moreland received the most flattering comments from the entire New York press and from Tony Pastor himself, all uniting in the opinion that she was a most welcome addition to the vaudeville stage. She is a comedienne of rare ability, and has always been singled out as one of the best dressed women on the American stage.

IRIS MAKES IMPROVEMENTS.

John J. Iris, the well-known manager of the Olympia Amusement Agency, has had his offices decorated and fitted up in very handsome style, and they compare favorably with any offices in the country devoted to similar purposes. The walls are covered with paper of a rich design, and pretty electric chandeliers, fitted with incandescent lights, cast a soft radiance over the face of the proprietor as he sits at his desk and hands out contracts or tells unlucky callers that "there's nothing new to-day."

BIG BUSINESS AT THE PALACE.

The business done at the Pleasure Palace last week was simply phenomenal. The prices are so low and the bills are so good that people positively cannot help going. On Washington's Birthday the rush was terrific all day long. The total attendance for the week was in the neighborhood of 30,000.

RICE BACK IN VAUDEVILLE.

John C. Rice and Sallie Cohen will return to vaudeville at the conclusion of their season with Courtied Into Court. Robert Grau has booked them for a season of twelve weeks. The

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KEITH'S BOSTON, Jan. 24.—"Margaret May and Edward McWade kept every one on the qui vive with a lively, humorous sketch of marital infelicity that contained no dull moments."—Boston Transcript, Jan. 25.

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RECOLLECTIONS OF PLAYERS.

III.

I wonder how many of my readers whose eyes may fall upon these few lines, recalling distinguished players of the past, will remember J. W. Wallack, Sr. To those who do, doff your hats and bow reverently in honoring that grand old man, that type of the lofty school of acting which began rapidly to decline when he ceased to "strut and fret his brief hour upon the stage." There was a certain courtliness about all he did that smacked of the polished essence of "Ye Olden Time" when noted men of the stage gave out unmistakable evidences of superior cultivation and scholarship in every word they uttered. In listening to him you felt that he was not an enthusiast



LAURA KEANE.

alone (for he was one of the most enthusiastic actors I ever saw), but his intelligence impressed, while his genius stirred his auditors to their very souls. The stage lost in him a majestic and dignified character, conspicuous for his elegance as a cultivated gentleman in private walks, and a most finished artist.

Of course J. W. Wallack, Jr., still remains in the memory of many theatregoers of this day and I am sure there are few actors of any lengthened experience who cannot recall his work. His Iron Mask, Louis XI., Three Guardsmen, Shylock, Fagin in Oliver Twist, and a score of other roles in which he exhibited his peculiarly attractive attributes, are most indelibly stamped upon the memory. Handsome as a picture, with a voice of a quality so singular, so resonant and rich that its vibrations fell with pleasing effect upon the ear, making an impression never to be forgotten. That he was one of the best actors of his day goes without saying. That fact stands in evidence throughout America.

One of the most convincing proofs of his uncommon ability was illustrated when Charles Dickens visited the theatre, now the Star, then Wallack's Theatre, at Thirteenth Street and Broadway, and witnessed his impersonation of Fagin. So struck was he with Wallack's rendition of this role that he went to the actor's dressing-room at the close of the play and

tongueless, and yet more eloquent than words; a repose that enchained the auditor and riveted the eye to the artist. Bernhardt makes this wondrous art one of her most telling weapons of success. Whether she is speaking or silent she commands attention. The eye never leaves her, looking to see her spring like a waiting tigress upon her prey—and this was Matilda Heron's great art. "She should have lived hereafter."

Edwin Adams—dear, jovial, brilliant "Ned"—good and loving to all the world but himself, gifted with the genius of a god, blessed with the heart of a loving boy, and governed by the soul of a playboy. Never a student, and yet doing such work as the most ardent student might envy, an outburst of genius, flinging aside all set laws of dramatic art, courting only the inspirations of the inner impulse of the moment to carry him to success—and they did. It was marvelous that he had not bestowed sufficient time upon the role he was assuming to become even easy in the lines, and yet he would reach at a bound such magnetic and powerful effects that you were lost in enthusiastic admiration over his work. His voice was of a quality I have rarely heard equaled. That gift, coupled with his irresistible magnetism and natural grace, carried him along to great popularity. I doubt if anyone who saw him in Enoch Arden will ever be quite satisfied with its rendition by another. He played many parts exceptionally well, but Arden was the crowning glory of his life. Dear "Ned," let me lay a wreath of flowers over thy memory, unmarred by a single thorn!

Laura Keane—surely you must remember her? Hardly a quarter of a century has passed away since she crossed the river to "that bourne from whence no traveler returns," and yet the impress of her work is still so fresh in the memory of those who saw her that she still appears the living embodiment of the characters she assumed in life—a treasured idol of the past to which the devotee turns in homage and devotion with singularly affectionate sentiment. Personally she was unlike other women, frail in physical construction, comely and fair, so slender that it seemed a strong wind might blow her away, and yet underlying all this delicate appearance were forces so subtle that she easily grasped most impassioned effects, or stepped lightly into high comedy elements with all the grace and finish of a Vestris—never overacting, never slighting, never insufficient to an extent that jarred upon the auditor. Knowing her vocal register too well to allow herself to strike a note that she could not perfectly carry. And in this was one of the secrets of her great success. I never heard her rant, no matter how tempting the occasion to do so, but the way in which she turned massive periods, minus great force, causing her hearers to tremble and applaud, was amazing. The essential peculiarities of her art died with her. None could imitate her, for none were fashioned like her. Mentally she was far superior to most of her contemporaries, a giantess in intellect, fairylike in physique. She was an unceasing worker, literally wearing herself out in harness. I have known her, after going through a long performance, to remain at the theatre until 5 o'clock in the morning directing the rehearsals and superintending the setting of the scenes, prior to the initial production of a play. When she found that she could battle no longer against the insidious inroads of consumption she went into strict retirement, patiently awaiting the Messenger's call, fully prepared to pass into that other life, reflecting in her last hours the same courageous and heroic attributes that she had always so beautifully exhibited. I have understood that her last request was that her dead face should not be exposed to the gaze of the curious public and that her obsequies should be unattended by any of the customary funeral display. My recollections of her are of so tender a nature that I love to think of her, in the language of the Avon bard, making "a swan-like end, dying in music."

FRANK C. BANGS.

MUSICAL NOTES.

A series of tri-weekly matinee musicales will be begun to-morrow at the Broadway Theatre, when Ysaye, Carlos Sobrino, and Mrs. Katharine Bloodgood will appear.

Marie Engle has arrived in this country from Europe.

Eugenio Sorrentino, leader of the Banda Rossa, has been sued by the Rosenfeld Brothers for breach of contract.

The eleventh annual meeting of banjoleists will occur at Chickering Hall to-morrow. The players will include Brooks, Denton and Osman, Samuel Diamond, Howard Curry, John L. Dorr, S. E. Herbert, A. A. Widmer, and Fanny Heilme.

Jean De Rooske will sing Siegfried in Die Gotterdammerung, Arnold in William Tell, and Maurice in Il Trovatore, for the first time here next season.

Ysaye, Pugno, Gerardy, Alice Verlet, and the Verlet company have met with extraordinary success upon their concert tour. At Columbus, Ohio, on Feb. 13, an immense audience was enthusiastic in the utmost degree, and Manager Charles L. Young booked a return date for Pugno and Gerardy. Mr. Young has left for New Orleans and Mexico, where brilliant success is anticipated for the four artists.

Sousa's Band will begin, on March 27, a series of Sunday night concerts at the Metropolitan Opera House. John Philip Sousa will produce, in May, an allegorical spectacle, Trooping of the Colors, employing three hundred persons.

Harry Scarborough, the tenor, an account of whose marriage was published some weeks ago, is now in London. He recently sang at a concert given by the Mercers' Society, and was presented with a handsome silver salver weighing forty-five ounces in recognition of his services and also as a wedding gift.

Josef Hofmann arrived from Europe last Thursday. He will give five piano recitals in this city and will then tour the United States and Canada.

Franz Rummel gave his second piano recital at Chickering Hall last Thursday.

Another meeting was held last week to consider the formation of a permanent orchestra for this city under Anton Seidl's leadership, and the scheme is now practically assured of success.

The Lyric Club, conducted by Albert Gerard-Thiers, gave their first concert last Thursday at Sherry's.

Innes' Band will give a concert at the Manhattan Theatre next Sunday evening.

Howard Hall is doing excellent work as Robert Mantell's substitute in A Secret Warrant this week.—Boston Transcript, Feb. 1, 1898.



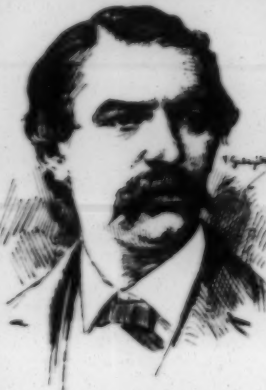
MATILDA HERON.

version of genius could an actor receive?

Matilda Heron was one of the most eccentric and yet one of the most talented women that ever trod the boards, peculiar in her style, a personality apart and distinct from all her predecessors or followers—in short, there was but one Matilda Heron. Her range of characters embraced all the emotional lines, rarely ever touching the tragic vein except for a moment only. Emotion of the intensest order distinguished all her work. Whether in repose or in the rendering of most powerful lines, emotion was everywhere visible in outbursts of untrammelled genius. No art, no schooling of herself—and she was assuredly a constant student and a finished scholar—could control her emotional impulses. The stage never possessed a more brainy woman. Indeed, the activity of her brain, coupled with a highly strung nervous organization, helped to wear her out before age set its stamp upon her powers.

She acted Camille as she had studied just such women in Paris, where she went for that special purpose. Her virtue was a fact that I have never heard questioned, and yet, like Dickens, who gathered many of his characters from real life, so Matilda Heron laid the foundation of her wonderful performance of Camille from personal observations of the courtesans of Paris. She gave to the character all of its good qualities, made them shine out with most conspicuous beauty, but she never let her audience forget, for a single moment, that she was playing a courtesan. It has not been so with many Camilles that have followed her, who make of the mistress of Armand a very innocent, child-like and bland young person.

It is greatly to be regretted that Matilda Heron could not have lived longer. She would have given impetus to an emotional school of acting that would have had a very salutary influence upon many of the younger excellent actresses of this period who lack that intensified repose that Matilda Heron possessed. I say intensified repose, and I mean it—a repose that is



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He contributes a suitable personality to the role, and was really the best of the supporting company.—Providence Journal.

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CUES.

The third special matinee of the American Academy of the Dramatic Arts and Empire Theatre Dramatic School will be given in the Empire Theatre to-morrow (Tuesday) afternoon at 2.15 o'clock. On this occasion two new plays will be presented, a one-act historical comedy, entitled Washington's Surrender, by W. De Wagstaffe, based on an early episode in Washington's career, and Court Cards, a two act comedy by Palgrave Simpson. A revival of scenes from Les Precieuses Ridicules, of Molière, which was originally acted with success at the Lyceum Theatre by the students of the Academy some years ago, will also be a feature of the day.

Anne Heid's private car, rebuilt at Wilmington, Del., went into commission last Sunday, when Miss Heid left for Louisville, to journey thence to the Pacific coast. This palace on wheels is painted light blue, with fleur de lis embellishment in gold leaf, and its luxurious interior is decorated in white and gold.

Another special matinee of Adelaide will be given by David Bispham, Julie Opp, Mrs. Walcott, Mrs. Whiffen and others at the Lyceum on March 8.

Sadie Spencer and Georgie Bush joined A Bred Girl at Philadelphia yesterday.

National airs and patriotic songs were introduced last week at nearly every city theatre, arousing great enthusiasm in view of the disaster to the United States ship Maine in Havana harbor.

Jerome E. Eddy's annual entertainment will occur at the Fourteenth Street Theatre on March 30. In the bill will appear Rose Coglan, Edwin Hoff, Lottie Collins, Mlle. Ottillie, the Darling Sisters, George Backus, Al. Stern, Helene Richmond, the Rev. W. H. Harris and others.

The Curse of Gold is booked at the Fourteenth Street Theatre for May 2.

Burton Holmes' Lenten lectures at Daly's Theatre were begun last Thursday.

The last special matinee of The Princess and the Butterfly will occur to-morrow (Tuesday) at the Lyceum.

Tennessee's Pardon, which has had a most prosperous tour, will spend March and April in the East, playing the Grand Opera House, Washington, week of March 7, and the People's Theatre, this city, week of March 14, for the first time in New York.

George Ober has recovered his health and has rejoined the original What Happened to Jones company.

Ether Lyon began last evening a series of illustrated lectures at Carnegie Hall.

George W. Lederer sailed from England last week for this city after arranging a London production for The Belle of New York. He has secured the American rights for Les Fetards, Le Dindon, and Les Demoiselles de Saint Cyrille.

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CHARACTERS, COMEDY and HEAVY.

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The heavy of Mr. Collins is good; sometimes very fine.—Washington Post, Dec. 28, '97.

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LORD COMARNEY in RICE'S BALLET GIRL CO.

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Widow McNally in Sunshine of Paradise Alley.

Played it in a most delightful manner. Nothing more thoroughly artistic has been done at the Star so artistically this season.—Buffalo Courier.

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J. Henry Kolker is a conscientious and able actor. His work as Baron Hartfeldt last week was a most consistent and interesting personation. His German accent is perfect and his gestures and intonation admirably significant. The part has not been better played in Buffalo than by Mr. Kolker. — *News, Buffalo.*

Mr. Kolker as De Varville was as convincing and satisfying as any player assuming this role here in recent productions. — *Courier, Syracuse.*

J. Henry Kolker as Dick Vanbusen is a star. His delineation of the part was mastery. — *Times, Syracuse.*

Mr. Kolker's work as the Count De Cavarje is the best he has done thus far unless it be that as the Baron Hartfeldt in which he carried off all honors. — *News, Buffalo.*

The role of Dick Vanbusen was entrusted to J. Henry Kolker, and a more finished, direct and impressive personation has seldom been witnessed on the local stage. — *Courier, Syracuse.*

Mr. Kolker's part is small, but he plays it with exquisite finish. — *News, Buffalo.*

The part in A Social Highwayman which is most exacting is that of Jenkins Hanby. This part fell to J. Henry Kolker and it is to be said in cordial admiration of him that he developed its possibilities to the utmost. It is in his keeping a finished piece of character delineation, powerful in repose and profoundly finished in feeling. — *Journal, Syracuse.*

Undoubtedly the finest bit of acting contributed to the performance was that of J. Henry Kolker in the part of Jenkins Hanby, the valet. In make up, in manner and in his realistic expression of the character his impersonation was forceful, artistic and completely satisfying. The versatility of this actor is really extraordinary and makes him a very valuable factor in the policy of the management.

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Another member who got an opportunity and took it was Miss Almonino. She is so thoroughly in earnest in everything she does that this is communicated to the audience. Her love-making with Ross was most naive and untheatrical. Her best work was done, however, in the second act, in the studio. From the time she tells her brother that she hopes he did not tell Dave that Emerald is to marry the Marquis until she informs the North Carolinian of his good fortune in a story, she was convincingly the character she was portraying. Mr. Whitecar as the Marquis deserves mention for a fine dialect study. He has not had much to do since he came here, but every little thing such as this has been done conscientiously and in a finished fashion. The repose of the grandee was finely suggested. — *Pittsburgh "Dispatch."*

Mr. Whitecar has not yet appeared to greater advantage than as the Marquis de Montessin, and Miss Almonino was a Nora Desmond that could not be improved. — *Pittsburgh "Bulletin."*

Laura Almonino as "Hattie Griffin" was a charming boyden. Her part, bold, essentially juvenile remarks and her tomboy antics filled the audience with delight, for she was "the real thing." — *Pittsburgh "News."*

Laura Almonino has a breezy, refreshing presence and at times showed a depth and earnestness which even surprised her many friends. — *Pittsburgh "Telegraph."*

W. A. Whitecar has extensive opportunities as old man Cattermole, and he makes that gentleman a lively sort of an Indian, funny, yet something out of key with preconceived notions of Cattermole. — *Pittsburgh "Post."*

Miss Almonino was as typical a London "slavey" as could be imagined on or off the stage. — *Pittsburgh "Dispatch."*

Laura Almonino's much afflicted Jane, upon whom the presence of the baby likewise casts a reflection, is a happily conceived and executed specimen of the genus kitchen maid. — *Pittsburgh "Post."*

Mr. W. A. Whitecar was an excellent villain, acting his part so well that he earned the general hatred of the audience. — *New Orleans "Picayune."*

Mr. Whitecar, as Captain Mori, is fervid in villainy. He does not adopt half measures in his acting, and as the bad man he has the effect of making himself personally disagreeable to the audience, so that everybody is anxious for the time to come when he shall be foiled. This is a tribute to Mr. Whitecar's capacity for portraying an evil nature. He makes a successful presentation of a man of blood and hatred. — *New Orleans "Times-Democrat."*

W. A. Whitecar gave a forceful and intelligent performance of Jack Horton, the jealous husband. Mr. Whitecar made the most of his opportunities. — *Pittsburgh "Press."*

"By far the most difficult part, that of 'Valentine,' fell to Laura Almonino. It is she who carries the story of the play and portrays the conflicting emotions of a woman who stands between love and what, according to her light, is duty. Miss Almonino showed herself capable of the part, and was warmly applauded. The little Spanish woman is still new to the great majority of the Imperial's patrons, and her success yesterday was a decided surprise. — *St. Louis "Post-Dispatch."*

Mr. W. A. Whitecar really made more out of his part than anybody, and his study of the irascible old East Indian was fine, although he, too, departed a little from tradition. But the character lost nothing through his innovations. This is the first chance Whitecar has had to prove his worth, and he makes a character that is responsible for a good many of the giggles through the three acts. — *Pittsburgh "Dispatch."*

Mr. Whitecar as Edward showed that light, gentle comedy is more truly his line than that of the heavy villain. This is not the popular verdict, and it may be that Mr. Whitecar himself agrees with the public's estimate, but for all that "The Sun" prefers his Edward to any other role in which he has appeared in St. John in recent times with the possible exception of George in Wife for Wife. Those who were fortunate enough to see him in The Governor some years ago, were most agreeably reminded of that performance by his presentation of Edward last night. — *Telegram, St. John, N. B.*

There were many opportunities for Mr. Whitecar in the character of the revengeful mulatto, of which he made the most. The more one sees of Mr. Whitecar's acting the greater the pleasure. His parts are studied and as perfect as he can make them. Every detail is thought out, every gesture practiced, and the result is always a finished and artistic rendering of his part. — *Chronicle, St. John, N. B.*

Mr. Whitecar's portrayal of the irascible old East Indian was drawn on rather different lines than usual, but is a satisfactory performance. — *Pittsburgh "Leader."*

W. A. Whitecar as "Mr. Cattermole" was amusing and clever. — *Pittsburgh "News."*

W. A. Whitecar has one of the best parts he has yet been seen in as "Mr. Cattermole," and presents a very good picture of the rakish, testy old East Indian. — *Pittsburgh "Times."*

W. A. Whitecar showed much capability in the role of "Mr. Cattermole." It was somewhat out of his usual line, but he proved himself equal to the occasion. — *Pittsburgh "Telegraph."*

W. A. Whitecar, as "Mr. Cattermole," the temperamental East Indian, gave an excellent interpretation. It was one of the best chances Mr. Whitecar has had. His make-up was all very good. — *Pittsburgh "Press."*

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Mr. Learock shows especial aptitude for parts such as Hammerton, but in none has his work been better than here. — *Times.*

And especially into the love making with Rose, halting though earnest, clumsy though effective, reminiscent even

of his Lord Chumley, Mr. Learock put some of his best efforts and did some of his best work. — *Inquirer.*

One of the best portrayals of character he has ever given us. — *Record.*

As actor that is able to play so well two such widely different roles as "Othello" and Jack Hammerton is truly deserving of a great amount of praise. — *Press.*

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Syracuse Journal, Feb. 15.—The story is worked out with a series of events of thrilling interest, the situations calling for a high order of emotional acting. Miss Holly did good work as the heroine.

Syracuse Herald, Feb. 15.—Miss Holly is still in Miss Drake's parts, and the applause given her shows a large personal following.

Evening Herald, Feb. 17.—She shows genuine artistic ability and success in making the role highly interesting. In the strong scene where she is forced to lure her lover to death she does splendidly.

Syracuse Standard, Feb. 15.—Miss Holly took the Kentucky daughter admirably, the leading role and one demanding more than was demanded of her last week.

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Miss Lillian Lawrence as Florence Winthrop achieved another distinct success and made the character one that easily justified the enthusiasm of her lover. Her scene with Raymond in the last act was especially well done, and she fully merited the applause which followed her

stormy interview with her artist lover. — *Boston Herald, Feb. 22.*

Lillian Lawrence made a lovely Florence Winthrop and gained great applause for her acting in the last scene with her lover. — *Boston Post, Feb. 22.*

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